

NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

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Founded by
FRANK QUEEN, 1853.

NEW YORK, SATURDAY, MARCH 23, 1889.

[VOLUME XXXVII.—No. 2.
Price 10 Cents.]

AD FINEM.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MONROE H. ROSENFIELD.

The act is drawing to an end;
The lights are growing dimmer;
Farewell to sad and joyous friends,
Life's glamor and its glimmer!
We've done our best to play aright,
And wend a path uncertain;
The stage is fading from our sight—
Ring down, ring down the curtain!

How joyous was the morning scene,
With all its songs and laughter!
Its smiles—perhaps a tear between—
To sweeten gladness after!
There comes a part that all must play,
'Tis read with eyes uncertain—
A new stage waits, we cannot stay—
Ring down, ring down the curtain!

So long we've stood beside the wings,
To do the part that called us—
The triumph that its acting brings
In memory's oft enthralled us;
But now farewell the passing show,
The pageant, wild, uncertain!
Another way our feet must go—
Ring down, ring down the curtain!

What matters it, if, rich or poor,
We've trod the boards before us,
The grand, the meek, the prince, the boor
Must join Death's final chorus—
One scene, one act, one cue, one call
Brings out the lines uncertain,
One muffled bell for one and all—
Ring down the final curtain!

A ONE NIGHT STAND.

A STORY DEVOID OF ROMANCE, BUT FULL OF FACTS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY.

When the manager of the Beverly-Columbus Minstrels was way out on the distant Pacific Coast, he received from the manager of the Grand Opera House at Wastings, N. D., a circular describing the advantages of the town as a business centre, and the inducements it offered to combinations to "put in a night." In the same enclosure was a long letter, further extolling Wastings as a show town. The minstrel manager read both the circular and the letter twice. Then he looked on the map, and pecked into his route book.

"Three daily newspapers," he said to himself. "Population, twelve thousand. That must be quite a burgh!"

Thereupon he wrote to Mr. Jay that he would put in a night at eighty per cent., and gave a glowing description of his entertainment. In fact, he glowed as warmly as the local manager. He went on to say: "I rarely play except in the metropolitan cities, as my company is much too large and expensive for the smaller places. For this reason, and the fact that I bill so heavily and furnish the orchestra, you must not look upon my percentage as too high. At any rate, those are the only terms upon which I will play your town."

Jay was agreeable. He accepted the terms, and returned the contracts duly signed, and wrote:

"You will do a land office business here. In fact, I think you will beat the record—that is, if you have got a brass band and parade."

By the same mail the manager of the Beverly-Columbus received copies of the three dailies.

The *Cow Yard* said: "Jim Jay, manager of the Grand Opera House, is the boss hustler, and has just secured the Beverly-Columbus Minstrels, now on their way to the Paris Exposition. On account of previous engagements, they can appear but one night. This will be the boss show of the season, as our readers will at once know when they learn that they sent a car load of bar gold through this town the other day to their bank in New York. As a manager, Jim Jay yanks the bun every time, but in his latest triumph he has secured the whole bakery."

The *Plough and Harrow* overflowed with local news. The first paragraph was:

"Chew Dusenberry's plug tobacco."

The second read:

"If those farmers who spend their time and money at the gin mills when they come to town would leave a little of their spare cash for overdue subscriptions at this office, they would stand higher in the estimation of the editor of this paper."

The next paragraph had a "head": "Big Thing," and further said:

"There's going to be great doings shortly at our Grand Opera House. Jim Jay, the boss manager, has succeeded in inducing the big Beverly-Columbus Minstrels to stop over here for one night. We promise our readers a great show and the manager a red hot turnout. Hurrah for Jim Jay!"

The *Prairie Breeze* was equally complimentary and encouraging. In fact, it slopped over when it said that the engagement was "the crowning effort of Jim Jay's masterful career."

The minstrel manager examined the three newspapers with a trifle of suspicion. There was a little too much "paid reading matter" in the editorial columns, and a majority of "plate," that, to his experienced eye, did not bespeak either circulation or healthy advertising patronage.

But then it occurred to him:

"A man can't help but do business in a town of twelve thousand inhabitants!"

From that day until he received a letter from his advance man, written at Wastings, the subject did not again enter his mind. This is what the agent in advance wrote:

"I just think that we will get it in the neck in this town. The manager's named Jay, and he is a Reuben from way back. They claim a population for the town of twelve thousand, but there are not so many people in the whole county. Dull! Why it is duller here than hen's teeth! They did have a land boom here, but, instead of catching outside suckers, the people of the town loaded up with vacant lots, and now they have got lots of vacant pockets. When I fixed the prices at 35, 50, 75 cents and \$1, the manager nearly fainted. I thought he was going to have a fit. I did have one when he told me that he thought we would do better at 10, 20, 30, and truly added: 'You would play to more people, anyway.' There was logic in that, to say the least!"

"Or when they have a funeral," volunteered a comedian of the lambo end.

"Is there any sale?" inquired the minstrel manager.

"This town never goes much on the advance sale," replied Jim Jay, sheepishly, and then continued: "But I guess it will be all right tonight."

The minstrel man noted the proviso, and retorted with more emphasis:

"I guess it will be rotten."

Jim Jay was so much discomfited that he escaped with:

"I've got a little business on hand, and you'll have to excuse me. See you tonight!"

The two managers met that night. Jim Jay was

HENRY MAEDER PITT.

Not a few professionals have shared the impression—and an erroneous one it is, too—that the subject of THE CLIPPER's front page portrait this week is of English birth. The mistake is easily excusable, for it was as an infant that Henry Maeder Pitt was taken to England by his parents, and not until he had reached man's full estate did he again touch his native beach. He was born at Albany, N. Y., Sept. 16, 1850, and it is his naturally proud boast that he is the oldest descendant of the oldest theatrical family on the stage, a remote ancestor of his having been the first woman to represent female characters on the Court stages. Her name was Margaret

642 consecutive performances of the role. A detailed review of his further career in England would consume so much space that THE CLIPPER will not pretend to particularize. Suffice it that idleness never for a moment claimed the subject of this sketch for its own. In conjunction with Henry Hamilton, who dramatized "Moths," and who also wrote "Harvest," Mr. Pitt formed a traveling company, playing the Robertsonian pieces throughout all the leading provinces. In the nine seasons which this company toured, there was the extremely brief holiday of one fortnight that the members rested. The company played a repertory of thirty-five pieces. At that time America's shores formed the objective point of view in the minds of a number of English actors, and Mr. Pitt, with as much of the purpose before him of revisiting the country of his birth as to seek the favor of Americans in his art, came to this country. His debut on the American stage was made at Wallack's Theatre Sept. 29, 1880, as Orlando, in "As You Like It." He was accredited with a notable success in the presentation of this character, and Joseph Jefferson, who witnessed the performance, offered Mr. Pitt an engagement to play Falkland in "The Rivals," which he was unable to accept. Mr. Pitt closed his engagement with Wallack's Co. July 2, 1881. During that season he played juvenile leads in all the Wallackian productions. He joined Augustin Daly's Co. as leading man for the season of 1882-3, opening in Fred Williams' adaptation of "Morte et Civile" entitled "The Raven's Daughter." Other pieces in which Mr. Pitt appeared at Daly's were "Americans Abroad," a revival of "Frou Frou" and as the Count in "Odette." At length he was cast for Thorpe Suydam in "The Passing Regiment." In that impersonation he achieved great and deserved success, and, on the strength of his triumph, Mr. Daly sent him traveling and honors were bestowed upon him everywhere. In August, 1883, Mr. Pitt entered the Madison Square Theatre, and fresh laurels were easily taken by him in his portrayal of the Rajah in the play of that name. In a tour lasting from Oct. 19, 1883, until October, 1884, he toured the country in "The Rajah," and played in almost every show town from Boston to San Francisco. Afterward he went out with "The Private Secretary" Co., starting Oct. 12, 1884, opening at Richmond, Va., and closing his Madison Square engagement June 27, 1885. Illness forced him to rest for several weeks, when he reappeared in public Aug. 29, 1885, in the late Bartley Campbell's unfortunate venture, "Paquita," at the Fourteenth Street Theatre. A series of illnesses compelled Mr. Pitt to abstain from professional labors during the Winter of 1887-8. When fully recovered he was engaged for the original production of "Held by the Enemy" at the Brooklyn Criterion Theatre, creating the role of Surgeon Fielding, Feb. 22, 1886. After finishing a four weeks' tour with "Held by the Enemy" he joined James A. Herne in "The Minute Men," playing Lieut. Smollett, creating that character April 6, 1886, at Philadelphia, Pa. The Summer of 1886 he rested at his home, Flushing, L. I., and on Sept. 8 rejoined Mr. Herne for a brief season at the People's Theatre, this city. Manager Palmer then sent for Mr. Pitt to enact Louis Percival in "Jim the Penman" at its first New York City (Madison Square) production, Nov. 1, 1886. He remained with the Madison Square Co. until Aug. 27, 1888, when he was called by Manager Field to assume the stage direction of the Boston Museum. It was in a reproduction of "The Bells of Haverlemer" that Mr. Pitt made his debut as a stage manager in Boston. His ability was at once apparent, and a face most prepossessing in character and contour. At a charming home in the suburbs of Boston (Harrison Square), delightfully situated and splendidly appointed, Mr. Pitt lives in an air of sweet domesticity with his wife (Fanny Addison) an English lady and actress who has gained much success in this country, being at present a member of the Boston Museum Co., and three lovely children, the oldest not over thirteen years of age.

WERE I.

WRITTEN FOR THE NEW YORK CLIPPER.

Were I a rose, and she had fondly placed
Me in the girdle 'round her little waist,
Or in the meshes of her tangled hair,
I'd sigh: "I love you"—as I nestled there.

Were I the Summer wind, softly and low
I'd whisper to her: "Ah! I love you so!"
The sweet words to her I would dare to speak
Would bring the dancing color to her cheek.

Were I the moon, my very softest beams
Would rest upon her in her maiden dreams;
And bathe in floods of dazzling, silvery light
Her dainty chamber through the hveling night.

But, ah! I'm not a rose—the wind—nor moon;
I'll have to get an introduction to her soon—
Invite her out to ride some pleasant day—
And buzz her in the ordinary way. J. H. B.

THE TERM EXPLAINED.

AD. VANCE.—Say, waiter, did I understand you to say this is home made mince pie.

WAITER.—Yesuh, da's a home made pie.

AD. VANCE.—Ah, yes, I see the joke now—it was made in the Home for the Blind.



The next day the minstrel manager received "a red" telegraph message:

"Your agent has made a great mistake in the prices. The town won't stand it. Make it ten, twenty, thirty, or you won't take your salt."

The reply, wired promptly, read:

"The prices fixed by my agent must be adhered to, or I do not play Wastings."

Two days later the local manager wrote:

"You can do just as you are a mind to about the prices, but I tell you right here that I know more about this town than you do."

When the minstrel manager read that he was mad, and answered, in a peppy epistle:

"If you know more about the town than I do now, I shall know fully as much as you after I have played it—if what my agent writes me is true. You must have a gall, to be plain about it, to induce me to visit your place with over forty people, and then have the cool impudence to advise me to play to a ten-twenty-thirty scale of prices."

To give Jim Jay deserved credit, let it be said he did exert himself to make the visit of the Beverly-Columbus Minstrels to Wastings a financial success. He fairly haunted the offices of the dailies three, and every issue contained notable notices and pertinent paragraphs.

Wastings was almost as quiet as Goldsmith's "Deserted Village" on the arrival of the minstrels. Jim Jay felt guilty in his own conscience, but he put on a bold face, and greeted the minstrel manager, who remarked with a tinge of sarcasm:

"Town looks lively!"

The local manager winced, as he returned:

"It is braker here Saturdays."

full of foreboding, and the manager of the Beverly-Columbus Minstrels was vexed and full of wrath.

It was a sad and lonely vigil the minstrel manager kept at the door, and while he "counted the house," he ground his teeth in silent chagrin.

"One hundred and thirteen dollars!" exclaimed he of the minstrels, as he swept his share of eighty per cent. thereof from the table, and spitefully kicked over his chair.

"By George!" exclaimed Jim Jay, "the largest house of the season!"

"Beats the record!" said the treasurer.

The angry minstrel man was forced to smile.

Jim Jay reassuredly remarked:

"If you'd only made it ten, twenty, thirty, the whole town would have turned out."

When the two managers parted he of Wastings said:

"The next time you come you will do better."

There was a peculiar significance in the reply, which Jim Jay did not catch:

"The next time I come I will undoubtedly do better."

HE WAS DEAD.

"You say you have lived here in Kansas for three years?"

"Yes, sir."

"During that time, how many towns have you founded?"

"None. I —"

"You have made a mistake, and got into the wrong office, my friend. The Coroner holds forth two doors East."

Hughes, and she appeared as Desdemona in Pettigrew's Co. Henry Maeder Pitt is the son of Charles Diddin Pitt, a tragedian who won much prominence in this country from 1847 to 1851, and his mother was a Coveney, also of an old theatrical stock. Young Pitt made his first appearance on the stage at the Theatre Royal, Sheffield, Eng., in April, 1864, in the farce, "Under the Rose," his father being the manager of that house at the time. He progressed rapidly under the tutelage of his worthy sire until 1871, when he was engaged to travel in support of Miss Marriott, an English tragic actress. In 1872, then barely past his majority, he was appointed stage manager of the Queen's Theatre, Manchester, Eng. The Robertson Comedy Co. next found Mr. Pitt in its ranks in 1873, playing juvenile leads, George D'Alroy in "Castle," Lord Beaufoy, Angus McAllister and the like. He remained two seasons with the Robertson Co., and left to engage as Jack Wyatt in "The Two Roses," with James Albery's Co. The Robertson Co. next claimed Mr. Pitt's services, and, upon his rejoining them, he was assigned to the leading roles. After that London saw the rapidly progressing *jeune premier*, and at the Imperial Theatre he achieved marked success in juvenile parts. James & Thorne organized the Vaudeville Theatre Co. Mr. Pitt was secured to do leading juvenile characters *en tour*, and to manage the stage. London was again made the scene of Mr. Pitt's work after closing with James & Thorne, and it was at that time that he made such a substantial triumph as Lord Arthur Chilton in Frank Marshall's drama, "False Shame." It was a part requiring a great deal of character study, and Mr. Pitt has the remarkable record of

DRAMATIC AND MUSICAL NOTES.

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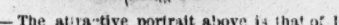
The Chatham Theatre (Continued)

New York, Oct. 27, 1880.

John R. Scott died April 4, 1856, of apoplexy at the house of his daughter, Mrs. D. H. Scott, on Eighteenth Street, Philadelphia. The last time he ever acted was at the City Museum, Fifth and Calowhill Streets, Philadelphia, Jan. 22, 1856. He commenced that engagement 21 (being a day) before for the purpose of appearing in a part. He was to appear 22 as Rob Roy in "Rob Roy" and Michael in "The Adopted Child." He managed with great difficulty to get through with "Rob Roy" but he was so tired that it was impossible for him to appear, and "Used Up" was substituted. The last time he ever appeared on the stage before an audience was Feb. 28, 1856, when he was cast for Othello, to Hield's, Iago, at Sanitor House, near Fifth and Philadelphia Streets, on Paul Berger's benefit. He dressed for the part of Othello, but was taken sick and unable to play the part. He appeared before the curtain and made an apology to the audience, and was taken to the City Museum, where he was Dr. Llaney's house, where he died as stated above. He was buried in St. Peter's churchyard, at Third

[TO BE CONTINUED.]

—Prof. Herrmann has signed contracts with A. O'Della Diss Debar, the "spook priestess," of recent notoriety, to join his company March 25. She will make her city debut as a professional April 15 at the Grand Opera House, and will do "spirit pictures" and like business.



—A movement has been started at Flushing, L. I., to erect an opera house building, to contain a first class theatre, lecture hall and ballroom. It is estimated that the new house will cost \$50,000, and will be ready by next Fall.

but will, with her husband, J. C. Harrington, make an extended pleasure trip after the close of the "Keep It Dark" Co.

Barney McAuley's "Messenger from Jarvis Seaton," and contains many bright bits of comedy.

CONTINUED ON PAGE 28.

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